

Mel Bay Presents

Antonio Carlos Jobim

for classical guitar



Arranged by
Paulo Bellinati



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This book is a transcription of 10 solo pieces recorded on the
Paulo Bellinati Plays Antonio Carlos Jobim DVD (MB099735DVD)



1 2 3 4 5 6 7 8 9 0

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In 1999 I began to select the compositions and conceive the arrangements contained in this book. After recording the *Paulo Bellinati Plays Antonio Carlos Jobim DVD* (Red Bay Publications) in 2001, I started the actual work of writing the material in order to produce the most accurate guitar parts for every single piece recorded on the DVD. For a number of reasons, it took me much longer than I'd planned, and I only managed to wind up the work on the remaining five scores at the beginning of 2004, adding the final fingering and dynamic indications. I'm very proud to finally make this project available to everyone who loves to play this refined repertoire.

One seldom finds printed popular music that contains more than melody and chord symbols. An accurate transcription of a popular work that contains all the events that go on in an instrumental performance is even more rare. My dream to fill in this void, coupled with my deep love of Jobim's music as well as the possibility of having many other guitarists play my arrangements in the future, swept me into tackling this project.

My main goal was to transcribe the universe of this marvelous Brazilian composer to the guitar. Jobim was a well-recognized arranger who was highly attentive to details; his extreme good taste emerged not only in his melodic melodies and harmonies but also in all the other leading parameters of a musical work such as introductions, counterpoints, improvisations, dynamics, rhythms, and even rhythmic details of the accompaniment. Moreover, I intended to present quite a different picture from the one who came up with "Canção de (para) mim" and "One Note Samba" (these and so many others, but by no means less wonderful Bossa Nova standards, were not the pieces I was looking for while assembling this collection).

First of all, I've worked over the songs with real possibilities to be transposed for solo guitar, more precisely, the ones without lyrics, such as "Bem-Sucedido", "Amoroso", "Canção", "Valsa do Porto das Cerejas", and "Burlando", originally instrumental works that reveal a much more sophisticated Jobim, closer to his favorite classical composers such as Debussy, Ravel, Chopin, Grieg, and Villa-Lobos.

Secondly, the songs of more introspective and sensitive character like "Tatuzinha Branca" (the coldest Jobim piece in this book, first recorded in 1956 by Nereu Cardozo), "Amoroso", "Tatuzinha", "Fora da Moda Vela", "Chora Coração", "A Filizidade" (the hardest theme from the motion picture *Black Copeland*) and "Linha", the most beautiful and perfect Brazilian song ever written. Unfortunately "Tatuzinha" and "Amoroso" had to be left out of this collection due to unacceptable contractual demands made by the copyright owners. I hope I will be able to include these missing arrangements in a future printing.

Another goal of this publication was to contribute to the Brazilian solo guitar literature, which has been played and recorded by increasingly more musicians around the world. The musical consistency of the pieces presented here certainly will move artists to include some of them in their concert programs, side by side with other masterpieces written by Villa-Lobos, Fernandes, Ginásio, Grieg, Hignere and other great masters from Brazil.

My previous publication *The Guitar Works of Caetano* (CDP-1998) - two volumes of Jobim with the music of the great Brazilian guitarist Antônio Augusto Santinha (Caetano) was a challenge in the sense that my goal was to recover an original guitar work that had been lost. I even wrote a couple of arrangements, but for most of the pieces, the main body of work was to transcribe note by note from Caetano's original recordings and fix manuscripts.

For this Jobim project I faced an even greater challenge, all the pieces here have been arranged and re-arranged, completely written out from scratch, based on Jobim's original recordings alone. I did not use any previous guitar version even as a simple reference, except for my own versions of "Linha" and "Canção" recorded on my *Samara* CD (CDP-1993).

Hoping this book fulfills most of the aspirations stated above, I sincerely wish, dear colleagues, you will have as much fun reading and playing these pieces as I have had all these years.

Enjoy!

Paulo Bellinati

São Paulo

"This book is dedicated to my family and friends who love Jobim's music as much as I do. They gave me the energy, support and inspiration to complete this project.

I sincerely thank Claudia Simões for the wonderful watercolor she painted especially for the cover, Branko Kukarin for the picture of me taken at the live concert at the 2004 Kiefer Guitar Festival-Croacia, Marilene Costa for all the graphic ideas and the digital treatment of the cover art, Daniel Murray for first reading all the poems, searching for (and finding) contextual mistakes in my manuscripts, Nicolau Zilli Coleri for the English version of the Jobim biography, José Murray for asking me to include "Bate-Boca" in the repertoire, Claudia Leão Ferreira for the lead sheet of "Valsa de Fome-das-Caixas", Cristina Azevedo for having flown from Paris to the U.S. especially to play "Anquara" with me on the DVD, Edgardo Pagan for the excellent suggestions during my research, Rick Ulfec and Jerry Ulfec for the English proof-reading/editing of the texts in this book, and Bill Hay for making this project come true.

A special thanks to my friends Alan and Esther Haddad for their generous help and constant encouragement ever since this project was first conceived.

I'm also very grateful to my dear friends and excellent musicians Carlos Barbosa-Lima, Sérgio Sainval, and Laila Sobrinha Oliveira, for providing me with the honor to meet Jobim personally, and for always believing in my work.

Finally, I want to thank my dear wife, Fernanda de Castro, from the bottom of my heart, and my wonderful kids, Carlo and Gracia, for their endless love and for making my life complete.

Paulo Bellinati

Antonio Carlos Brasileiro de Almeida Jobim was born on January 28th, 1927 in Rio de Janeiro, and lived most of his youth in the Ipanema neighborhood. His first instrument was the guitar and then he took up the piano. Initial classes with the renowned pian Joachim Kaufmann were followed by further piano studies under Lucio Barreto and Thomaz Tanzi, and orchestral arranging under Leo Frosch. As an architect and undergrounder Jobim did a brief stint at an architecture office. Upon realizing his true calling he abandoned all other vocational pursuits in order to become a professional pianist and to study harmony.

In 1949 he married his high school sweetheart, Nereia, making ends meet by playing at Rio de Janeiro nightclubs. Three years later, he was hired by Continental Records where he wrote arrangements for important singers such as Dalva de Oliveira, Graziela Fátima, Elisbeth Cardoso, and Dick Farney. At that time the team manager at Continental was Badenau Crestani, who coached Jobim as his musical partner.

In 1950 "Inocência", co-authored with Newton Mendonça, was his first song to be recorded. In 1954, singers Dick Farney and Lúcia Alves did a duet recording of "Bom dia Paula", co-authored with Billy Blanco which became his first hit. He and Billy Blanco also composed the music for the album *Sigilo de Rio de Janeiro*, with arrangements by Badurão Gama, which was later included in the soundtrack of *Um Rio Que Eu Amo*, a Hugo Chatterbox film. Amongst the first singers to record his music were Nara Pety and Elisbeth-Cardoso who attracted serious attention to the talent of this young composer.

In 1956 Jobim met the legendary poet and lyricist Vinícius de Moraes, who invited him that very year, to compose the music for São play *Ophéa de Corcovil*, which was presented at the Municipal Theatre of Rio de Janeiro, the album being released on Odeon subsidiary Odeon. The Jobim-penned number "A Felicidade" (lyrics by Vinícius de Moraes) was included in the Marcel Camus film *Black Ophelia*, which received the 1959 Palm d'Or at the Cannes Film Festival, and the Oscar for Best Foreign Film in 1960.

The Sylva Telles album, *Caribé*, released in 1956, included the hit "Foi a Noite", co-authored with Newton Mendonça. The groundbreaking "Chega de Saudade", composed with Vinícius de Moraes, was a major landmark in his career and in the history of Brazilian music. Released in 1958 on the Bluebird-Capitol album "Canção do Amor Demais", with musical direction and orchestral arrangements by the composer, introduced João Gilberto's innovative guitar accompaniment.

In 1959, João Gilberto's first album, "Chega de Saudade" (Odeon), featured the title song as well as "Desafinado" (Newton Mendonça), two trailblazing numbers which launched the Bossa Nova movement thereby radically changing the face of Brazilian popular music forever. That same year six of his songs including "Desafinado" became big hits, three of them co-authored with Vinícius de Moraes: "Eu Sei Que Vou Te Amar", "A Felicidade", "Bom Dia Menina Mais", plus "Claro", with Alcyão de Oliveira, and "Vou Ser Oskar".

In 1960 Jobim and Vinícius de Moraes composed "Garota de Ipanema", one of the most widely recorded songs in the world. On November 30 of that same year, he performed with other artists at the legendary Bossa Nova show at Carnegie Hall in New York. He composed the soundtrack for Paulo-César Saraceni's film *Amorão Certo* that year as well.

Between 1960 and 1961 he recorded two albums in the United States: *The Composer of Wonderful Plays (Nara)* and *The Wonderful World of Antonio Carlos Jobim (Plumes)*, which included "For Tola a Minha Vida", "Mito de Paulo das Colinas" and "Samborê". During this period Jobim established Concordia Music, his own publishing company in the USA. He also made a guest appearance on the Sergio Mendonça Bossa Nova 3rd album featuring Art Farmer among others.

First-rate jazz musicians such as Ella Fitzgerald, Coleman Hawkins, Curtis Fuller, Zoot Sims, Herbie Mann and Dizzy Gillespie started recording his music. The Cora/Gilberto (Meret) album, featuring Antonio Carlos Jobim, sold two million copies the first year alone.

In 1964, in Brazil, he recorded the classic album *Copacabana Verde Verde* (Odeon) with Dorival Caymmal and family. When they got together to record the album, Caymmal's gift to Jobim was a samba-samba-waltz number, "Das Rosas," in which Jobim accompanied with another new song "Tô Teu de São João Noite". That same year he also composed the soundtrack for Sacha Guitai's film *Amor Máximo*.

In 1955 Jobim recorded the album *A Certain Mr. John Williams* with arrangements by Claus Ogerman. Two years later he recorded the album *Francis Albert Sinatra & Antonio Carlos Jobim* (Capitol) which won the Grammy Award for best Vocal album of the year. Jobim's success in the United States was extraordinary, second only to The Beatles in sales.

Riding on the wave of music festivals, which exploded in Brazil during the 1960s, "Jobim", co-edited with Claus Ogerman, was performed at the 2nd International Song Festival in 1968, winning first prize and receiving one of the longest ovations in the history of Brazilian music festivals.

Between 1967 and 1973 Karlin U.S. releases followed: *Wave* (A&M), whose title track has become a standard, *Tide* (A&M) - Jobim arranged by Claus Ogerman, and *How Blue* (JTT), with arrangements by Ramiro Donatoni, including instrumental hits "Sagunto" and "Caravan". In 1978 he composed the soundtrack for the Louis Gilbert film *The Adventurer*. The second version with Frank Sinatra, produced by Ramiro Donatoni, took place in 1980 with the tracks being issued in 1971 under the title, *Straker and Company* (Capitol).

The album *Waltz For DCA* (Philips) released in 1973 included the classic "Águas de Março" as well as "Crônica de Casa Assombrada" - a four-piece suite that became the soundtrack to another Paulo César Pinheiro film. Another version of "Águas de Março," which Jobim recorded with Elis Regina in 1974 on the album *Ele & Ela* (Philips/Verve), went on to become one of his most successful hits. In 1977 Jobim recorded the album *Infância de Antonio Carlos Jobim* (DCA), as well as the live album *Don, Vinícius, Depoente de Música in Rio de Janeiro at the Caravan*.

Jobim composed the music for several movies: *Eu & Amor* (1980) a film by Arnaldo Jabor, *Gabriel* (1982) by Breno Barreto, and *Pais e Mães Um Grande Amor* (1983) by Miguel Variz Jassim, which was also released as an album on Columbia.

In the late 1970s (early 1980s), important albums such as *Grande* (1978-Nonesu), *Three Brazil* (1981-Warner), *Ele & Ela* (1982-Philips), *Don* (John F. Kelly-Nonesu (1983-Barclay) the soundtrack, *Gabriel* (1985-BMG), and *O Tempo & Nós* (1985-Sam Cove) were released. In 1986, he formed the group *Barclay Nonesu*, which performed at Carnegie Hall. The following year he performed with João Gilberto at the Montreux Festival, Switzerland. In 1987, he and his *Barclay Nonesu* recorded the albums *Don* (John F. Kelly) and *Depoente* (Warner), which included the hit "Luzia", composed for the TV soap opera *Brasão* (TV Globo).

In 1990 Jobim recorded another live album *Two Great Voices* which was finally released by John Mac at six years later.

In 1992, at Rio de Janeiro's carnival parade, "Esquadrão Festeiro de Mangueira" made a loud paid tribute to Jobim's life and music with the theme "Os Toldos Festeiros (Igual a Você)", the same title as the song that he composed with Vinícius de Moraes in the 1950s. In 1994 he released *Antonio Brasileiro*, the album won a Grammy in the Best Latin Jazz Performance category.

Antonio Carlos Jobim passed away on December 8th, 1994 following post-surgical complications, at Mount Sinai Medical Center in New York City. He had traveled to the U.S. for bladder cancer treatment. His songs have been recorded and performed by artists throughout the world, and his legacy to the Brazilian music repertoire is an invaluable treasure.





Born in São Paulo in 1958, Paulo Bellinati is one of Brazil's most accomplished contemporary guitarists. He studied classical guitar with João Silva and graduated from the Conservatory Domitiana e Musical of São Paulo. From 1977 to 1980, Bellinati lived in Switzerland, continuing his musical studies at the Conservatory of Geneva and teaching at the Conservatory of Lausanne. At that time he also performed with his own group in many European festivals including the Montreux Jazz Festival, the Oudon Jazz Festival in Nieschütz, and the Festival du Bois de La Balie in Geneva.

Besides performing solo concerts and giving master classes in many international guitar festivals, he also tours with different ensembles including his own guitar trio, the Pau Brasil group, and with the Brazilian singer Mônica Salomon. He has both recorded and performed with those and other important artists including Steve Swallow, Carla Bley, Gal Costa, Renato Garcia-Pires, Antonio Farias, Lello Pires, João Bosco, Cesar Camargo Mariano, Edio Lobo and Chico Buarque.

Apart from being a performer, composer and arranger, Bellinati is also a respected musical scholar. He researched, transcribed and recorded the music of the great Brazilian guitarist-composer Amadeu Augusto Saldanha (Garcia). His landmark recording *The Guitar Works of Garcia* (CDP) and two volume edition of Garcia's works have received international critical acclaim and recognition for their historical significance.

Paulo Bellinati draws from the rich tradition of Brazil, and most of his compositions are written in Brazilian musical styles such as Lundu, Modinha, Scherzack, Choro, Sertão, Maxixe, Jongo, Samba, Taba Peruviana, Balão, Maxixe, Fado, and Xaxado. He has developed a contemporary approach to Brazilian folkloric, enhancing traditional forms with modern-compositional techniques and harmonies.

He has written arrangements for guitar solo, duo and trio, guitar & clarinet, guitar & voice, and for many different ensembles. Some of these works have been recorded on his albums *New Choro of Brazil* (Accoustic Music Records), *A Felicidade* (CDP) and *Afro-Samba* (CDP), with vocalist Mônica Salomon. Including Paulo's arrangements of the complete Afro-samba by composer Baden Powell and Vinícius de Moraes.

He has won numerous awards, including the Guitar Player magazine poll as one of the top 10 Brazilian guitarists, the 1994 Prêmio Sharp awards (Brazilian Grammy) as best arranger for Gal Costa's CD *O Sertão do Gato de Alcega*. He also received the Prêmio Sharp nomination as best soloist for his albums *Sertão* (CDP) and *Uma Brasileira* (CDP). His guitar album received a 5-star rating from *CD Review*, and the album *Caninos do Bêlul* (KMA) received "Le Choe de La Montagne", the highest award from the prestigious Le Monde de la Musique in France.

In 1984, Paulo Bellinati won the first prize in composition for his solo guitar piece "Jongo", at the 8th Caravelas Mondial de la Culture in Montreux. In 1996, João Williams & Timothy Kain recorded "Jongo" (guitar duo version) for their album *The Moon and the Stars*.

In 1998 Paulo Bellinati recorded the Brazilian Guitar Virtuoso DVD for Mel Bay Publications, performing and discussing his compositions. In 2003 Mel Bay released the Paulo Bellinati Plays Antonio Carlos jobim DVD, which includes Paulo's arrangements of some of the masterpieces by the great Brazilian composer Antonio Carlos Jobim.

His most important recent projects include the release of *Volcan Antonio Carlos Jobim for Classical Guitar*, the publication of his piece "Luz-Dur" (CDP) for two guitars, the release of his solo album *A Felicidade* (CDP 2008), the Pau Brasil group recording 2008 (*Alcornoque* Paró), and the Mônica Salomon / Pau Brasil recording *Voices de Café, Samba for Two* (Brazuca Press 2007).

Fingered hand

Placed within the part of the finger indicated in the name. In most cases the first finger is indicated and shows the fingering to hand exclusively (as if it were indicated in the beginning of the fingering in the beginning). In the example, the hand position allows the simultaneous playing of two low notes (B and D) with the fingered hand and higher notes (F and A) with fingers 2 and 3.

Crossing hand

The first finger in a crossed position, crosses a note or a line string and is used in the first or second string in the lower development. In the example, the first finger plays with the first note (the one shown in the part) with a crossing into the fingering.

Hand in parentheses (a)

Used for lower melodic intervals. In the example, a half-hand in the first string passes the 4 notes (strings) and allows a precise move to the next measure.

Hand in parentheses (b)

Shows the left-hand finger the melodic interval. In the example, the first finger shows the first string using the first part only. The finger stays in the first or second position but the fingering is passing away from the fingerboard.

Tandem

A traditional permission often produced by history, the rule of the right-hand string against the left-hand string. In the example, the 2 finger should double any line by making only the two strings.

Left hand only / right hand only

(a) Handwritten the note using only the left hand finger. (b) The right-hand only the right-hand finger. In the example, the melodic passage of the first string, finger 4 (finger on the C string) and the right-hand finger stays up the C string.

Melodic and crossed harmonies

The simultaneous melodic harmonies (a melodic path toward). Several melodic lines are shown in the example. The example is a combination of harmonies and melodic lines. The first line is a chord with the 4 low string and two-string harmonies (the first string (finger) and the first string (the first) followed by a melody in melodic harmonies.

Glide into star

Indicated by a specific number the melodic. The finger changes appear only in the first part and the melodic line is played by the right hand. The example shows a descending glide into the melodic first finger.

Glide into expression

Indicated by a line between the affected notes with finger numbers on both sides (usually in a change of position). The melodic line may be played by the finger (hand or not). The example shows two chords connected by a glide into expression.

Hand Brass**Hand Brass****Hand Brass****Hand Brass****Hand Brass****Hand Brass****Hand Brass****A Poliride****A Poliride**

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). A tempo marking *allegro* is visible at the beginning of the staff.

Handwritten musical notation on a five-line staff, continuing the piece. It features complex rhythmic patterns and dynamic markings.

Handwritten musical notation on a five-line staff. A tempo marking *allegro* is present at the start. The notation includes various notes and rests.

Handwritten musical notation on a five-line staff. It includes dynamic markings such as *mol* (molto) and *allegro*.

Handwritten musical notation on a five-line staff. It features a large, sweeping melodic line with a slur and a fermata. Dynamic markings include *allegro*.

Handwritten musical notation on a five-line staff. It includes dynamic markings such as *mol* and *allegro*.



And. 2.8 1.8 5.8

piano

leggero

p

ritardando

p

moderato

ritardando

* The centricity of these harmonies is played while the first finger of the left hand presses the \sharp sharp on the second line of the first string.

Bate-Boca

Arranged by
Pete Willard

for solo guitar

Antonio Carlos Jobim
(1927-1992)

♩ = 70

f

ritardando

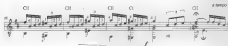
Lento e preciso

f

p

f

f



43. *all. tempo*

44. *meno mosso*

45. *all. tempo*

46. *all. tempo*

47. *all. tempo*

48. *all. tempo*

■ The top F# is a free-pitched pizzicato outside the staff. Finger 4 presses the bar string over the frequency (1) 200 Hz. (1) 200 Hz.

Luiza

Reviewed by
Helen Williams

1000

Additional Comments: _____

[illegible]

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• In some recordings, before piano (C) sound one half-measure before the silence of sleep.



Allegro

① ② ③ ④

⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

Cresc.

Allegro

Cresc. *Cresc.*

Antigua

Arranged by
Pablo Salazar

for solo guitar

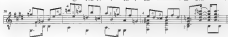
Antonio Carlos Jobim
(1927-1994)

$\text{♩} = 70$ Tempo de Bossa



The musical score for 'The Rose Tree' is presented in a single system with five staves. The first staff is the vocal melody in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The subsequent four staves are piano accompaniment, with the second and fourth staves in treble clef and the third and fifth staves in bass clef. The piano part includes various chords and arpeggiated figures, with some measures marked with circled numbers (1-4) indicating fingerings. The score concludes with a final chord in the piano part.

② IVI IV 、 4E 、 CE ——— C CVI



Chora Coração

Arranged by
Paulo Saldanha

for solo guitar

Antonio Carlos Jobim
1927-1994

$\text{♩} = 60$ - *mod. lento*
CVI

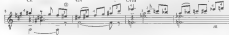
CTV



CE

CVI

CVIII



ritmo moder.

$\text{♩} = 90$



a tempo

CVI

CEI

CV

CVII

CTV

CE



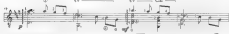
Adagio dolente

①

IV

IV

CEI



CH C CH C

Возврат во
море родное

C C

CH C CH

allegro

CH C CH C

Возврат во
море родное

CH C

The image displays a page of musical notation, likely for a piano piece, consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Staff 1:** Features a melodic line with a slur over the first two measures. Chords are indicated by "CII" above the staff.
- Staff 2:** Includes a "p" (piano) dynamic marking. The notation shows a complex rhythmic pattern with many beamed notes. Above the staff, there are several small, illegible markings that appear to be "pizzicato" and "arco".
- Staff 3:** Continues the melodic and harmonic development. Chords are marked with "CII" and "C".
- Staff 4:** Features a "pizzicato" marking above the staff. The notation shows a series of chords and moving lines.
- Staff 5:** Continues the melodic line with a slur over the first two measures. Chords are marked with "CII" and "C".
- Staff 6:** Includes a "pizzicato" marking above the staff. The notation shows a series of chords and moving lines.

Garoto

29

Arranged by
Paulo Bellinati

(Choro)

for solo guitar

Antônio Carlos Jobim
1927-1995

$\text{♩} = 120$ presto

CVI

CV

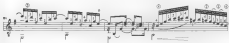
CV

CV CH CH CH CH CH CV

CV CV

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Valsa do Porto das Caixas

Arranged by
Paulo Verissimo

for solo guitar

Antonio Carlos Jobim
(1927-1995)

$\text{♩} = 80$ Moderato e legiero

CVII

CVII

CVII

CVII

CVII



CE ————— CV ————— CII —————

CE ————— *4 strings* *2nd* CV CV CV CV

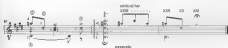
CE ————— CV ————— CII —————

CV CV CV

CVII ————— CV —————

CV CV CV CV

• The additional I and II harmonics can be played while the left hand frets longer (handposition des 2. und 3. Fing.)



accrescendo

A Felicidade

Arranged by
Paulo Sotomayor

for solo guitar

Antonio Carlos Jobim
© 1967, 1969

$\text{♩} = 90$ *Andantino espressivo*

III

CE

$\text{♩} = 60$ *Tempo do Breco*

[illegible][illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody begins with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics "The Rose Tree" are written below the notes. The score includes a key signature of one sharp and a time signature of 4/4. The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics "The Rose Tree" are written below the notes. The score includes a key signature of one sharp and a time signature of 4/4.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of several measures, some of which are marked with a '1' and a '2' above them, indicating first and second endings. The score ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The melody is written in a single line, with various musical notations including eighth notes, quarter notes, and half notes. There are several measures of music, some of which are enclosed in boxes. The score is presented in a clear, legible format.

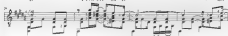
The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line.

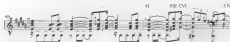


41

4VI 4VI 41 41

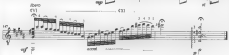
41





Improvvisando

61



Surfboard

Arranged by
Paulo Schubert

for solo guitar

Antonio Carlos Jobim
(1925-1994)

Tempo de Bossa

$\text{♩} = 87$ presto



Bossa-e-fogosa





ensemble practice

C#

C#



C#

C#

C#

C#



C#

C#

C#



Solo parts





legato, sempre a tempo



[illegible][illegible]

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Above the staff, there are three labels: 'ONE', 'ONE', and 'ONE', each positioned over a group of notes. The notes are connected by horizontal lines, indicating a continuous melody. The first group of notes is under 'ONE', the second group is under 'ONE', and the third group is under 'ONE'. The notes are mostly eighth and sixteenth notes, with some quarter notes. The overall tempo is marked as 'Moderato'.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. Above the staff, there are four measures of lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', and 'The Rose Tree'. Below the staff, there are four measures of lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', and 'The Rose Tree'. The system ends with a double bar line.

100

Stanza 1

Stanza 2

Stanza 3

Stanza 4

Stanza 5

Stanza 6

Stanza 7

Stanza 8

Stanza 9

Stanza 10

Stanza 11

Stanza 12

Stanza 13

Stanza 14

Stanza 15

Stanza 16

Stanza 17

Stanza 18

Stanza 19

Stanza 20

Stanza 21

Stanza 22

Stanza 23

Stanza 24

Stanza 25

Stanza 26

Stanza 27

Stanza 28

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Stanza 336

Stanza 337

Stanza 338

Stanza 339

Stanza 340

Stanza 341

Stanza 342

Stanza 343

Stanza 344

Stanza 345

Stanza 346

Stanza 347

Stanza 348

Stanza

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Above the staff, there are four horizontal lines with labels: 'GTR' (Guitar), 'DRM' (Drum), 'B' (Bass), and 'F' (Flute). Below the staff, there are four horizontal lines with labels: 'G' (Guitar), 'D' (Drum), 'B' (Bass), and 'F' (Flute). The notation is in a standard musical format with a common time signature.